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THE VICTORIA ART GALLERY OF THE CORPORATION OF BATH

CATALOGUE OF THE PICTURES PRINTS AND ART OBJECTS IN THE PERMANENT AND LOAN COLLECTION

PRICE
TWO PENCE

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1918.

THE VICTORIA ART GALLERY

OF THE

CORPORATION OF BATH.

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Curator—
JOHN WITCOMBE.

HOURS OF OPENING:—

DAILY.

11 a.m.—12.45 p.m. 1.45 p.m.—4 p.m.

SUNDAYS.

2.30 p.m.—4 p.m.

During June, July, August, the Gallery
is open on
Wednesday and Saturday Evenings
from 6.30—8.30.

The Gallery was erected in the year 1900, as a memorial of the long and glorious reign of Her Most Gracious Majesty Queen Victoria.

The City Council generously appropriated the excellent site, while the cost of the building was defrayed by public subscription, and mainly from a munificent bequest of the late Mrs. Roxburgh, to whose memory a tablet is erected in the Gallery bearing the following inscription :—

THE VICTORIA ART GALLERY.
Erected in commemoration of the long, glorious and beneficent reign of Her Majesty
QUEEN VICTORIA.
Opened 14th June, 1900.

The erection of the Gallery was largely due to the munificence of the late Mrs. ARABELLA ROXBURGH, whose generosity is gratefully recognised by the Citizens of Bath.

NOTE.

Owing to War conditions it has been necessary to limit the scope of this Catalogue to the titles of the exhibits, the names of the artists and ownership.

In the Reference Library which adjoins this Gallery are a number of reference books upon Art subjects, including the five volumes of Bryan's Dictionary of Painters and Engravers. In these volumes will be found copious notes upon the chief painters who are represented by works in this Gallery.

NOTES ON SOME PRINCIPLES IN PAINTING.

I HAVE been asked to contribute a few remarks about PICTURES with the view of helping those visiting this gallery who may possess some technical knowledge of painting, and a love for Nature and Art, with the desire to cultivate an appreciation of the highest and best. To this end I will state as briefly as possible some principles which should guide us in making and criticizing PICTURES, and then apply them by analyzing one of the pictures "The Offering of the Magi," by Hugh Van der Goes, *No. 1*, in the Permanent Collection.

We know that Shakespeare and Shelley were great poets, and that Bach and Beethoven were great musicians, yet there are many who go through life contented with stories from cheap magazines, and tunes from musical comedies. This is a matter for education. We cultivate our faculties by using them, and it is essential that we should exercise them for the attainment of noble ideals. It is well to understand what is best in the intellectual and spiritual life. We are given the natural faculties of sight, hearing and speech, and it is for us to acquire power to discriminate between good literature and journalism, between music and tunes, between fine painting and illustration.

On going into an Art Gallery one expects to find pictures, landscapes and figures, which represent scenes from life and history—representations of tragedy and comedy, of love and all the human passions. There are subjects of pleasant meadows, trees, rocks and streams, also pictures of

epic themes such as "The Nativity" and "The Crucifixion," and if one compares these pictures one finds that although the subject be the same, the treatment by each painter is entirely different, because the personality of the artist must be in his work, however much he tries to subordinate himself or attempts to copy Nature.

A picture is the truest revelation of the mind and character of its painter. We can judge a man to some extent by his handwriting, still more can we judge an artist by his choice of subject and the way he uses it. To imitate nature is not the business of the painter, for if this were the case it would be better to give place to the camera, an instrument which gives a reflection of nature. Art means selection. The camera cannot select, as it gives the insignificant and irrelevant. For this reason it fails, and it is only when the artist selects the significant and relevant in nature that he becomes superior to the science of photography.

Art may be likened to the man behind the gun. The man controls, selects and emphasises the points of importance, and rejects all superflous matter which hinders the main purpose of his picture. The late J. McN. Whistler, a gifted painter, and a witty and helpful writer upon Art, illustrates the case thus :—

He says in his "Ten O'clock" :—"Nature contains the elements in colour and form of all pictures, as the keyboard contains the notes of all music."

"But the Artist is born to pick and choose, and group with science these elements, that the result may be beautiful, as the musician gathers his notes and forms his chords, until he brings forth from chaos glorious harmony.

"To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano."

A great French painter Delacroix said "Nature is like a dictionary which we can consult for words, but is not Literature."

It is impossible to copy Nature, for a painter has to represent objects by symbols. Anyone who has tried to draw or paint a tree knows this. The painter must find a beautiful convention. Look at the painting of the trees in Gainsborough's "DIANA and ACTÆON," we have no doubt about what it is intended to convey, but how unlike a photograph of trees.

* "The question of the pictorial symbols which the painter employs is not always rightly understood. Critics often speak as if some absolute correspondence might exist between the things which a painter sees in nature and the representation which he makes of them. . . . The painter is compelled willy-nilly to suggest nature by his art rather than to imitate her, and the symbols by which he makes the suggestion cannot have any absolute correspondence with nature, but only a correspondence that is subject to limitations of material and the purposes in view.

"Yet some correspondence must exist between a pictorial symbol and the object it represents, or the symbol would fail to convey to the observer the impression of the object. That the correspondence, too, is rather a close one may be inferred from the uniform advice of all the great artists who have left a record of their opinions." "Go to Nature," and from the fact that "Truth to Nature" has been the motto of almost all teachers of art in all

* NOTE.—"The Science of Picture Making" C. J. Holmes, Director of the National Gallery, 1911; pp. 48 *et seq.*

periods." . . . "There have been many painters who have succeeded in imitating nature as closely as their materials permitted, but hardly any of them have a place among the world's great masters. Every year there are hundreds and hundreds of pictures exhibited in London exhibitions which are more true to the aspect of our every-day world than is Titian's "*Bacchus and Ariadne.*" But we know that their painters are not greater artists than Titian, any more than a good photograph of such a place as that glorified by Rembrandt in his "*Three Trees*" would be superior to his etching. "Truth to Nature," in fact, is a phrase which cannot be pushed to an extreme in matters of art. "The business of a great painter," as Reynolds points out, "is to produce a great pictnre, and he must not allow himself to be cajoled by specious arguments out of his materials."

"The form of a flower may suggest to the goldsmith a shape for a noble cup, but to imitate the flower in metal would be to make a cup from which no one could drink in comfort. So with a picture or a drawing. Nature may suggest a design, but the materials, and the purposes which the picture or drawing has to serve, set limits to actual imitation of nature. These cannot be exceeded without breaking the harmony which ought to exist between matter and manner, between the subject and its perfect pictorial expression. The pictorial symbols by which we express nature will thus have a relation both to nature and to art. *If we neglect the relation to nature our work will be shallow, mannered, or absurd; if we neglect the relation to art it will be bad painting.*"

The experience of many after looking at a number of pictures in a gallery is that of pleasure. If the question

was asked why did these pictures give enjoyment, it would be found, in many cases, that it was the subject-matter of the pictures which chiefly contributed to such pleasure. Certain sensations were produced by suggestion. This picture told a story of pathos, that picture had for its motive Love. This painting revealed a dramatic moment called "Divorce" and that one near to it the happiness of "Reconciliation." It was not a question of good or bad painting. It was to the mind to which the pictures appealed rather than to the eye. Such experience as this leaves the visitor unaided, for he has not added materially to his knowledge of painting, and, so far as he is concerned, he would have derived as much benefit in turning over the pages of an illustrated paper.

*"There is a constant hesitation in the popular mind, says C. J. Holmes, as to whether the subject-matter of a picture, its inward significance, is more important than its technical expression, its outward decorative aspect. There can be no real doubt as to the truth. As music conveys its meaning to us through the ear, so a picture must convey its meaning to us through the eye. It is through the visible attractiveness of its pattern of interwoven lines, and tones, and colours that we must be introduced to the significance of the images which that pattern includes. Decoration therefore has always a definite precedence over Significance in all good pictures. The moment the position is reversed ; when a canvas appeals to the mind rather than to the eye, when we think of the story which it tells before our eyes have been gladdened by

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* NOTE.—"The Science of Picture Making," C. J. Holmes, Director of the National Gallery, 1911 ; pp. 299.

the attractiveness of its general appearance—*when Significance in short, has taken precedence of Decoration*—the thing is an Illustration not a Picture."

Let us now stand before the little picture of "THE OFFERING OF THE MAGI." The colours attract us from afar, and on approaching we find other qualities which this painting possesses in rich measure. Significance and a deep Spirituality is there. The painter is sympathetic and makes us interested in the character of all the figures in his picture. The expression of the Madonna portrays meekness, she realises that she is instrumental, yet shews no consciousness of being "highly favoured among women." She is the human agent willingly placing herself in God's hands. Of the child Jesus it may be necessary to point out that the unnaturally stiff pose is traditional, purposely treated thus, in order that the Divine Babe shall recall us at once to the super-natural in the Incarnation. The figure of St. Joseph on the right is one of expression of wonder as he looks on at the manifestation of the miracle, for he is not a learned man. How different is the type of man on the left—the king holding his offering of a bag of gold. He is a mystic, he has thought deeply and looks forward down the ages. For him this babe is the long waited for Messiah who shall bring Peace and Joy to the suffering world. How supremely unconscious he is of all around him. It is the spiritual and its triumph over the material which he apprehends.

The second king in green is another type, the type of the gentle, simple-hearted man. His heart is full of love love of God and because of it, love for his neighbour.

The third king, the Ethiopian, pays his homage in deep and affectionate reverence. The servants who have come with their Royal masters, and who can be seen attending to the horses and camel in the little landscape, complete this picture of a story which everyone knows so well. The old Bible story is told here with reverence and devotion, and the force of the message has lost nothing by the way it has been delivered in pictorial terms.

All great Art is simple. Notwithstanding the richness of detail in this picture, the masses of colour are organised into simple chords of beauty, which are intended and so attract us to the picture. The figure of the Madonna is divided into three *masses*. First, the drapery, a rich dark blue-green ; secondly, the face is framed in the soft white folds of her head-dress ; and thirdly the child, which with Mary's hands and the swaddling cloth makes a third mass. The figures of St. Joseph and the three kings are also painted in simple masses of colour. Fine colour is obtained in painting by a sparing use of shadow. In the best pictures the masses are kept "flat" this allows the beauty of the pigments to tell fully as colour. This is so well understood by Chinese, Japanese and Persian artists. The dress of St. Joseph for instance is a rich red. The folds are beautifully drawn but the absence of heavy shadows preserves this quality of "flatness," and so form and colour which are the two qualities essential to the decorative value of the picture are given first place. In the same way the head, the hood and also the hat are beautifully drawn, but the colour is pure and in simple masses. This avoidance of dark and heavy shadow is deliberate, for the painter desired his picture to have beauty of colour, and he has attained it.

The repose in this picture is largely caused by this restraint and reticence. There is a deep harmony in this panel, painted so long ago, and it arises from the fact that not only had the painter a noble story to tell, but that he knew how to make it a fit subject for a fine decoration. He did not forget that he was a painter, and therefore proposed to appeal, first of all, to the eye. If as Ruskin said, "Art is praise," then we have a song of praise in this picture. It is a good example of that harmony being perfectly attained which must exist between the message and the manner of its delivery.

The principles which this picture illustrates may be applied to any other work under consideration. The student may enquire if any given picture fulfils the following conditions of a work of Art, not of course the only conditions, but sufficient if fulfilled, to assure him that the work is worthy of appreciation.

1. Has the picture a DECORATIVE VALUE? Does it give pleasure at first sight, before one learns anything of the subject of the painting. If one finds that the subject of the picture is of chief interest, and the actual painting of little or no account, one may fairly say the subject is expressed in the wrong medium. A short story or a sonnet might have given the same intellectual enjoyment, but unless a picture has æsthetic value there is no justification for using the medium of the painter.

2. Are the forms SIGNIFICANT? i.e., do they reveal the essential nature and character of what they represent without complexity, confusion and padding.

3. The test of FAMILIARITY AND TIME is, I venture to think, an infallible test of greatness or at least worth. Does any given picture appeal strongly to-day, and how does it appeal in three, six, and twelve months hence? There is no fashion in great Art. No matter how hackneyed a masterpiece may become by good and bad reproductions scattered over the country, if it is a masterpiece it will survive. The plays of Shakespeare, the symphonies of Beethoven, the novels of Victor Hugo, the portraits of Gainsborough and the landscapes of Turner, all these have constantly been studied, yet they never become stale. A masterpiece is immortal. But of the many works which are created in the name of Art, only comparatively few will fulfil the conditions I have stated. It is important therefore to have a few principles upon which to take one's stand, and there will be less danger of one being swayed by this or that movement. The student should soon with practice and by regularly visiting galleries be in a position to separate the good from the indifferent. With this hope I have written these notes. In conclusion, I will quote the words of that supremely great sculptor and painter, Michael Angelo,—"The more sculpture is like painting, the worse it is; the more painting is like sculpture the better it is."

JOHN WITCOMBE.

ENTRANCE VESTIBULE & STAIRCASE.

1. CHAIR MADE IN MADEIRA FROM NATIVE WOOD.
Bequeathed by the Rev. T. P. Methuen.

2. THE HEART OF THE ROSE.
Embroidered from a painting by Sir Edward Burne-Jones, Bart
Lent by Leslie H. Walsh, Esq., M.D.

3. GREEN'S LICHFIELD CLOCK
(see "Former Clock and Watchmakers and their work, by F. T. Britten).
Bequeathed by the Marchesa de Sant Agata.

4. BUST (Bronze)
of the ex-Queen ISABELLA II. OF SPAIN, 1830—1904.
Presented by Capt. F. H. Huth.

5. BUST (Marble) OF JOHN STONE, Esq.,
Town Clerk of Bath 1860—1898.
A. BRUCE JOY, R.H.A.
Stone Bequest.

6. THE LAOCOON AND HIS SONS (Plaster).
Rhodean School Early 1st Century B.C.
Deposited by the Committee of the Royal Literary & Philosophical Institution, Bath.

7. BUST (MARBLE) 17TH CENTURY.

STAIRCASE.

8. THE KING OF THE BELGIANS.
Photogravure from a picture by E. M. de la Montagne.
Presented by Mons. Jean van Boekel.

9. DON JUAN AND HAIDEE.
THOMAS BARKER.
Presented by John Rendall, Esq.

10. GOING TO THE FAIR.
LEOPOLD RIVERS.
Lent by Mrs. Woodiwiss.

11. MODEL OF THE SILVER STATUETTE OF H.M. QUEEN VICTORIA.
HENRY PEGRAM.
Presented by Col. Sir Charles Wyndham-Murray, K.C.B.

12. SET OF NAPOLEONIC MEDALS.
Presented by W. Melluish, Esq.

13. STUDY OF A CORINTHIAN CAPITAL.
JAMES WILSON, F.S.A.
Presented by J. H. Wilson, Esq.

14. THE WATERLOO BANQUET.
Presented by the grand-daughter of George Monkland, Esq., of Bath.

15. MADONNA AND CHILD.
School of Van Dyck.
Presented by Mrs. Scott Fletcher.

16. BATTLEFIELD.
WYCK. Flemish School 1640—1702.
Presented by E. R. Fuller, Esq.

17. A YEOMAN OF THE GUARD.
Copy after Sir John Everett Millais, Bart., P.R.A.
Presented by Capt. F. H. Huth.

18. WATERCRESS GATHERERS—FARLEIGH CASTLE.
LEONARD SKEATS.
Presented by Walter Hill, Esq., in memory of George Woodiwiss, Esq., J.P., of Bath.

19. IRISH EMIGRANTS.
JOHN BARKER (younger son of Thomas Barker).
Alfred Jones Gift.

20. THE REV. WILLIAM JAY.
EDWIN LONG, R.A., 1829—1891.
Presented by James Ostler, Esq.

21. ITALIAN FRUIT SELLER.
HANSEN WALKER.
Bequeathed by the Rev. T. P. Methuen.

22. PORTRAIT IN PASTEL.
ROLSHOVEN.
Lent by Alfred Jones, Esq.

23. THE MIGHT OF THE SEA.
REGINALD SMITH, A.R.C.A., R.W.A.
Presented by Miss Mary Fuller.

24. MORNING GOSSIP.
HAYNES KING.
Presented by B. H. Watts, Esq.

25. LANDSCAPE.
EDWIN EDWARDS.
Presented by Mrs. Edwards.

26. EUROPA.
ANTOINE COYPAL, 17th Century. French School.
Presented by Capt. F. H. Huth.

VESTIBULE—First Floor.

SCULPTURE.

27. JEPTHA'S DAUGHTER.
T. WARRINGTON-WOOD,
Member of the Academy of St. Luke's, Rome.
Presented by Fredric. S. Cowan, Esq., L.R.C.P. Lond., M.R.C.S. Eng.

MEDUSA.
HARRIET HOSMER.
Lent by Miss H. A. Hope.

29 VENUS.
By the FOREMAN to JOHN GIBSON, R.A.
Lent by Miss H. A. Hope.

30. HEBE.
CANOVA (ascribed to).
Presented by Thos. Shaw-Phillips, Esq., J.P., of Bath.

31. THE LIGHT OF ASIA (Plaster).
RUTH CANTON.
Presented by Miss Ella Walker.

32. The ORIGINAL MODEL of portion of ELECTRIC STANDARD in St. Paul's Cathedral.
HENRY PEGRAM.

GLASS, &c.

33. FOUR CASES OF BOHEMIAN GLASS,
Last Quarter XVIII. Century and First Half XIX. Century.
Presented by Capt. F. H. Huth, together with the four cases.

34. SPECIMENS OF ELTON WARE.
Presented by Sir Edmund Elton, Bart.

35.

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37.

38. PORTRAIT IN PASTEL OF THE EMPRESS CATHERINE OF RUSSIA. ROSALBA.
Burningham Bequest.

39. IN THE CASTELLI ROMANI.
ALFRED H. R. THORNTON, N.E.A.C.
Purchased.

40. PORTRAIT IN PASTEL OF THE EMPRESS ELIZABETH OF RUSSIA. ROSALBA.
Burningham Bequest.

MAIN GALLERY.

PAINTINGS IN OIL.

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1. THE OFFERING OF THE MAGI.
Hugh van der Goes, (1435—1482).
Presented by the Exors. of the Rev. James Shepherd.

2. STILL LIFE.
Thomas Barker, 1769—1847.
Alfred Jones Gift.

3. PRINCESSES MARY, SOPHIA and AMELIA,
Daughters of H.M. King George III. and Queen Charlotte.
Painted in 1785.
John Singleton Copley, R.A.
Lent by His Majesty The King.

4. THE GARDEN OF EDEN.
Roelandt Savery, 1576—1639.
Burningham Bequest.

5. EDMUND KEAN IN MACBETH.
Edward Bird, R.A.
Lent by Mrs. George Fardo.

6. JAQUES AND THE WOUNDED DEER.
Thomas Stothard, R.A., 1755—1834.
Lent by Mrs. George Fardo.

7. H.M. KING GEORGE III.: 1738—1820.
Thomas Gainsborough, R.A.
Lent by His Majesty The King.

8. INTERIOR OF A DUTCH CHURCH.
Pieter Neefs, 1577—1651.
Burningham Bequest.

9. CATTLE IN LANDSCAPE.
NICHOLAS BERGHEM, 1620—1683.
Lent by Miss H. A. Hope.

10. ENTRY OF COSMO I. INTO VENICE.
FRANCIS FRANCKEN, 1581—1642.
Presented by the Exors. of the Rev. James Shepherd.

11. SHEEP AND LANDSCAPE.
ROSA DA TIVOLI.
Presented by Mrs. Arabella Roxburgh.

12. H.M. QUEEN CHARLOTTE, 1744—1818.
THOMAS GAINSBOROUGH, R.A.
Lent by His Majesty The King.

13. LAMBETH PALACE.
SAMUEL SCOTT, 1710—1772.
Presented by the Exors. of the Rev. James Shepherd.

14. THE HOLY FAMILY.
BORZONE.
Presented by Mr. Hill.

15. CAT AND POULTRY.
Dutch School.
Presented by the Exors. of the Rev. James Shepherd.

16. JOHANN CHRISTIAN FISCHER, MUSICIAN.
Married in 1780 to Mary Gainsborough, the Painter's younger daughter. Painted at Bath.
THOMAS GAINSBOROUGH, R.A.
Lent by His Majesty The King.

17. DIVORCE.
NICHOLAS LANCRET, 1690—1743.
Lent by Miss H. A. Hope.

18. RECONCILIATION.
NICHOLAS LANCRET, 1690—1743.
Lent by Miss H. A. Hope.

19. CLASSICAL LANDSCAPE.
BENJAMIN BARKER, 1776—1838.
Alfred Jones Gift.

20. LANDSCAPE WITH CATTLE.
BENJAMIN BARKER.
Presented by Sir Percy K. Stothert, S, K. Stothert, Esq., and Miss A. L. Hope.

21. CAROLINE, PRINCESS OF WALES,
afterwards Queen Consort of King George IV., with her daughter Princess Charlotte. Painted in 1802.
SIR THOMAS LAWRENCE, P.R.A.
Lent by His Majesty The King.

22. A VEGETABLE STALL.
PIERRE ANGELLIS, B. 1685.
Presented by the Exors. of the Rev. James Shepherd.

23. A COURTSHIP.
WILLIAM MIEVIS, 1662—1747.
Presented by the Exors. of the Rev. James Shepherd.

24. LANDSCAPE WITH FIGURES & CATTLE.
THOMAS BARKER.
Presented by Mrs. W. F. Wilcox.

25. A MOUNTAIN TORRENT.
THOMAS BARKER.
Alfred Jones Gift.

26. COL. JOHN HAYES ST. LEGER, 1756—1800.
Friend of the Prince of Wales. Painted in 1782.
THOMAS GAINSBOROUGH, R.A.
Lent by His Majesty The King.

27. VENUS AND CUPIDS.
WILLIAM ETTY, R.A., 1787—1819.
Purchased 1912.

28. STAG HUNTING.
JAN VAN BREDAEL, 1683—1750.
Lent by Miss H. A. Hope.

29. SHEEP AND LANDSCAPE.
ROSA DA TIVOLI.
Presented by Mrs. Arabella Roxburgh.

30. ANNE LUTTRELL, DUCHESS OF CUMBERLAND, 1743—1809.
Daughter of Simon Luttrell, First Earl of Carhampton
Married first to Christopher Horton, Esq.,
secondly to Henry Frederick, Duke of Cumberland.
THOMAS GAINSBOROUGH, R.A.
Lent by His Majesty The King.

31. JAMES YOUNG, PROVOST OF STIRLING.
SIR HENRY RAEBURN (1756—1823).
Lent by Capt. W. Clarke.

2. HORSES AT REST.
J. HARDY, of Bath.
Bequeathed by the Hon. Caroline Jervis.

33. COAST SCENE WITH VESSEL.
DAVID COX (ascribed to) 1783 — 1859.
Lent by Miss H. A. Hope.

34. HENRY FREDERICK, DUKE OF CUMBERLAND, K.G., 1745—1790.
Fourth son of Frederick, Prince of Wales, a brother of King George III.
THOMAS GAINSBOROUGH, R.A.
Lent by His Majesty The King.

35. MRS. YOUNG, OF STIRLING.
SIR HENRY RAEBURN (1756—1823).
Lent by Capt. W. Clarke.

36. STILL LIFE.
J. HARDY.
Bequeathed by the Hon. Caroline Jervis.

37. BATTLE OF INKERMANN.
THOS. JONES BARKER.
Alfred Jones Gift.

38. FRANCIS RAWDON-HASTINGS, Earl of Moira, afterwards 1st Marquess of Hastings, K.G., 1754—1826. Master-General of the Ordnance. Governor-General of India 1812—1822. Painted in 1789.

Sir Joshua Reynolds, P.R.A.

Lent by His Majesty The King.

39. DIANA AND ACTÆON.

"Unfinished Painting."

Thomas Gainsborough, R.A.

Lent by His Majesty The King.

40. CAMPO VECCHINO.

Marcus de Bie, 1612—1670.

Presented by the Exors. of the Rev. James Shepherd.

41. MARIA, COUNTESS WALDEGRAVE, afterwards Duchess of Gloucester, 1739—1807. Daughter of Sir Edward Walpole; married first, James, 2nd Earl Waldegrave; secondly, H.R.H. William Henry, Duke of Gloucester. Painted about 1771.

Sir Joshua Reynolds, P.R.A.

Lent by His Majesty The King.

42. A NOBLE FAMILY.

School of Vandyck.

Presented by Mrs. Arabella Roxburgh.

43. THOMAS BARKER, 1769—1847 (called Barker of Bath), And his Preceptor CHARLES SPACKMAN.

Self Portrait 1789.

Presented by Mrs. G. H. Simms, 1911.

44. STADHAUS, AMSTERDAM.

Dutch School.

Presented by the Exors. of the Rev. James Shepherd.

45. CHARLES, WATSON-WENTWORTH, 2nd Marquess of Rockingham, K.G., 1730—1782. First Lord of the Treasury, 1765; Prime Minister, 1782. Painted in 1768.

Sir Joshua Reynolds, P.R.A.

Lent by His Majesty The King.

46. LANDSCAPE.

JAMES STARK, 1794—1859.

Presented by Capt. F. H. Huth.

47. VIEW OF PITSBURY HILL, SUFFOLK.

A. V. COPLEY FIELDING, 1787—1855.

Lent by George Somes, Esq.

48. A FISHING PARTY.

Late 18th Century British School.

Lent by T. Ireland Bowes, Esq., M.D.

49. JOHN DAVIS, ESQ.

THOMAS BEACH (Pupil of Sir Joshua Reynolds).

Bequeathed by Mrs. C. E. Davis.

50. MISS DAVIS.

THOMAS BEACH.

Bequeathed by Mrs. C. E. Davis.

51. AN ACTRESS, (possibly Mrs. Siddons).

Late 18th Century—British School.

Lent by Miss H. A. Hope.

52. PEVENSEY BAY.

BENJAMIN BARKER, 1776—1838.

Bequeathed by Mr. Ald. Fredk. E. Farwell.

53. THAMES BACKWATER AT WARGRAVE.

WALTER GOLDSMITH.

Presented to Mr. John D. Harris by the Bath Quartette Society, and bequeathed by him to the Gallery.

54. CIMABUE'S CELEBRATED MADONNA

is carried in procession through the streets of Florence. In front of the Madonna and crowned with laurels, walks Cimabue himself, with his pupil Giotto; behind Arnolfo de Lipo, Gaddo Gaddi, Nicola Pisano, Buffal-mano and Simone Vremmi; in the corner Dante.

Exhibited at the Royal Academy in 1855.

FREDERICK, LORD LEIGHTON, P.R A.

Lent by His Majesty The King.

55. LANDSCAPE AND CATTLE.
GEORGE LAMBERT, 1710—1765.
Lent by Miss H. A. Hope.

56. FRIENDS OR FOES.
SIR E. A. WATERLOW, P.R.W.S., R.A.
Lent by Mrs. George Woodiwiss.

57. A QUIET RETREAT.
SIR ALFRED EAST, P.R.B.A., R.A.
Lent by Mrs. George Woodiwiss.

58. SUMMER MEADOWS.
SIR ALFRED EAST, P.R.B.A., R.A.
Lent by Mrs. George Woodiwiss.

59. AN ORANGE MARKET, JAFFA.
FRANK BRANGWYN, P.R.B.A., A.R.A. (Living Painter).
Lent by Mrs. George Woodiwiss.

60. MRS. CHARLES DAVIS.
THOMAS BEACH.
Bequeathed by Mrs. C. E. Davis.

61. MRS. JOHN DAVIS.
THOMAS BEACH.
Bequeathed by Mrs. C. E. Davis.

62. PLAYMATES.
E. A. HORNEL, (Living Painter).
Purchased 1909.

63. CANTERBURY MEADOWS.
T. SYDNEY COOPER, R.A.
Presented by George Woodiwiss, Esq., J.P.

64. FÊTE CHAMPÊTRE.
INNOCENTI.
Purchased 1912.

65 PORTRAIT OF A LADY.
WILLIAM ARMFIELD HOBDAY, 1771—1831.
Presented by the Exors. of Miss Strangeways.

66. MARY OF MODENA,
QUEEN CONSORT OF JAMES II., 1658—1718.
WM. WISSING.
Presented by C. E. Thomas, Esq.

67. GEORGE, PRINCE OF WALES,
afterwards KING GEORGE IV., as President of the Royal Kentish Bowmen; painted in 1792.
JOHN RUSSELL, R.A.
Lent by His Majesty The King.

68. WESTON, NEAR BATH, AND PART COMPOSITION
BENJAMIN BARKER.
Alfred Jones Gift.

69. BOY ASLEEP.
THOMAS BARKER.
Alfred Jones Gift.

70. OLD TOM THUMB (RICHARD BRENT).
THOMAS BARKER.
Alfred Jones Gift.

71. STUDY OF A LAD.
T. DREW (Bath Artist).
Presented by Mr. Alderman Powell.

72. BEAU NASH, M.C. OF BATH 1704—1761.
WILLIAM HOARE, R.A., 1706—1792.
Presented by Councillor William Lewis, J.P.

73. SEPHTON CHURCH.
J. W. OAKES, A.R.A.
Lent by Mrs. George Fardo.

74. NEAPOLITAN MUSICIANS.
THOMAS BARKER.
Alfred Jones Gift.

SCULPTURE.

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75. VICTOR HUGO (Bronze)
AUGUSTE RODIN.
Lent by Miss Margaret Davies of Plâs Dinam.

76. MOZART (Bronze).
AUGUSTE RODIN.
Lent by Miss Gwendoline Davies of Plâs Dinam.

77. EVE (Bronze.)
AUGUSTE RODIN.
Lent by Miss Gwendoline Davies of Plâs Dinam.

78. RACHEL (Marble).
T. WARRINGTON WOOD.
Lent by Mrs. Cowan.

79. HEAD OF A YOUNG GIRL (Marble).
JOHN GIBSON, R.A.
Lent by Miss H. A. Hope.

80. GROUP (Atabaster).
HERCULES RESCUES ALCESTES FROM HADES, AND IS FERRIED ACROSS THE STYX BY CHARON.

81. TEA CADDY
Made to the order of the Bath Corporation for Her Majesty Queen Charlotte, but not presented owing to her death.
Lent by Leon W. de Lisle, Esq.

NOTE.—The Screens and the case of miniatures will shortly be re-arranged with a loan of drawings and miniatures from the collection of Francis Wellsley, Esq., and Minnie his wife. A supplementary catalogue of these and other works on the screens will be issued when ready.

LOWER GALLERY.

PICTURES.

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1. HEAD OF A WOMAN WITH A WHITE FEATHER HAT.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

2. STUDY OF A BOY'S HEAD.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

3. STUDY OF AN OLD MAN'S HEAD.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

4. STUDY OF TWO WOMEN BATHING.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

5. SELF PORTRAIT.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

6. THE STORY OF THE SEA.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

7. LES ROMANICHELS.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

8. SKETCH FOR A COMPOSITION.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

9. BRETON CHILDREN AT THE BLESSING OF THE BOATS.
PAUL GAUGUIN.
Lent by Miss Davies, of Plâs Dinam.

10. STUDY OF A WOMAN'S HEAD.
AUGUSTUS E. JOHN.
Lent by Miss Davies, of Plâs Dinam.

11. WATERING THE COWS.
H. H. LA THANGUE, A.R.A.
Lent by Mrs. Woodiwiss.

12. VETERANS.
J. S. NOBLE, S.B.A.
Lent by Mrs. Woodiwiss.

13. A POOR CATCH.
JOHN REID, R.I., (Living Painter).
Lent by Mrs. Woodiwiss.

14. A WINDY DAY.
BODEMAN.
Lent by Miss H. A. Hope.

15. DORNOCH—SUTHERLANDSHIRE.
ARTHUR J. RYLE, R.B.A.
Presented by Mrs. E. A. Walker.

16. LOUGH SLOY—DUMBARTONSHIRE.
JAMES PEEL.
Lent by Miss H. A. Hope.

17. MME. SERVAES—A FLEMISH REFUGEE IN BATH, 1916.
JOHN WITCOMBE, R.B.A.
Presented by Miss Emily Spender.

18. A SNOWSTORM—NOCTURNE.
J. McN. WHISTLER,
Lent by Miss Davies, of Plâs Dinam.

19. LE DÉJEUNER.
DAUMIER.
Lent by Miss Davies, of Plâs Dinam.

20. FOUR ALE.
FRANK BRANGWYN, A.R.A., P.R.B.A.
Lent by Mrs. Woodiwiss.

21. GLENGARIFF, IRELAND.
GEORGE SHOLDERS.
Lent by Miss H. A. Hope.

22.

23. A WOODMAN IN A STORM.
Drawing by THOMAS BARKER. Reproduction by HIBBART.
Presented by Mr. Alderman Plowman.

24. ON MULTI-SCREEN.
A collection of drawings of Historic Houses in Bath.
H. V. LANSDOWN (Bath Artist).
From the Meehan Collection.

25. THE PERILS OF PEACE.
C. M. HODGES, A.R.C.A., R.W.A.
Presented by Capt. F. H. Huth.

26. A SMOKER.
THOMAS WORLIDGE, Bath Artist,
1700—1766.
Lent by W. V. Crake, Esq., J.P.

27. THE CHURCH AT OUDE STUYVEKENSKERKE.
ALBERT LEMAITRE.
Painted in Flanders by the Artist while serving in the Belgian Army.
Presented by Subscription, June, 1917.

28. LA TIMBALE.
EUG CARRIERE.
Lent by Miss Davies, of Plâs Dinam.

29. LE LAPIN.
ED. MANET.
Lent by Miss Davies, of Plâs, Dinam.

30. LE BARRAGE FRANCOIS ZOLA.

CEZANNE.

Lent by Miss Davies, of Plas Dinam.

31. PAYSAGE PROVENCAL.

CEZANNE.

Lent by Miss Davies, of Plas Dinam.

32. JEUNE HOMME ET JEUNE. FEMME (PLEIN AIR).

RENOIR.

Lent by Miss Davies, of Plas Dinam.

33. SYMPHONIE EN GRIS ET ROSE. (ROUEN.)

CLAUDE MONET.

Lent by Miss Davies, of Plas Dinam.

CHINA & PORCELAIN.

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34. CASE OF OLD BRISTOL CHINA.

Presented by Alfred Trapnell, Esq., of Clifton.

35 CHINESE, WORCESTER & CONTINENTAL PORCELAIN.

Bequeathed by Mrs. E. H. Wiggett, 1911.

36. OLD WORCESTER CHINA.

Presented by Alfred Trapnell, Esq., of Clifton.

37. CASE OF GLASS & POTTERY FROM CYPRUS.

Presented 1911.

38. CASE WITH OBJECTS OF ORIENTAL & ENGLISH CRAFTSMANSHIP—Labelled and described.

The CASE *was presented by Cedric Chivers, Esq., J.P.*

39. SHEFFIELD PLATE.

Lent by the Victoria and Albert Museum.

40. FABRICS
Lent by the Victoria and Albert Museum.

41. PERSIAN POTTERY.
Lent by the Victoria and Albert Museum.

NOTE 1.—THE POTTERY IN THE WINDOW RECESSES IS ELTON WARE, and *Presented by Sir Edmund Elton, Bart.*

42. SILVER
Lent by the Victoria and Albert Museum.

43. IRON CHEST.
Presented by Mr. T. Harrison.

44. ROUT SETTEE
1771—1899,
FROM THE BATH ASSEMBLY ROOMS.
Presented by T. Sturge Cotterell, Esq., M.B.E., J.P.

45. ROUT SETTEE
FROM THE BATH ASSEMBLY ROOMS.
1771—1899.
Presented by T. Sturge Cotterell, Esq., M.B.E., J.P.

46. COURT SUIT OF JOHN POINGDESTRE, ESQ.,
1608—1691.
Sometime Secretary to H.M. King Charles I.,
and ancestor of Lt.-Col. H. P. P. LEIGH, C.I.E.,
by whom the suit is lent.

47. CASE WITH SPECIMENS OF NEEDLE-CRAFT,
CHIEFLY OF THE 18TH CENTURY.
Presented by Mrs. Elwell, Mrs. E. A. Walker, and Miss Emily Slater.

48. CASE WITH DRESSES OF THE 18TH CENTURY.
Presented by Mrs. Elwell, Captain F. H. Huth, George Provôst, Esq., Miss Gardner, Arthur Carlton, Esq., and C. H. Cromwell Marsh, Esq.

FYSON & CO LTD.
TYP. BATH

SUPPLEMENT TO CATALOGUE

DRAWINGS AND ENGRAVINGS ON SCREENS AND *MINIATURES IN CASE.

*** Miniatures are extremely sensitive to the action of light, and it is necessary to protect them with curtains; these however may be drawn by visitors who desire to inspect the exhibits, but it is requested that the curtains be re-drawn before leaving the case.**

MAIN GALLERY - ON SCREENS.

1. HOMME ASSIS DANS UN FAUTUEIL.
DAUMIER (1808—1879).
Lent by Miss Davies of Plas Dinam.

2. CAPRI.
H. B, BRABAZON, 1822—1906.
Lent by Mrs. Brabazon Combe.

LAKE OF LUCERNE.
H. B. BRABAZON, 1822—1906.
Lent by Mrs. Brabazon Combe.

4. ST. IVES.
EDMUND GOULDSMITH, R.B.A.
Presented

5. THE DOGANA AND CHURCH OF THE SALUTE, VENICE.
Sketch in Oil Pastel.
ALFRED H. R. THORNTON, N.E.A.C.
Presented by Mrs. William Saunders.

6. CAPRI.
H. B. BRABAZON, 1822—1906.
Lent by Mrs. Brabazon Combe.

7. NAPLES.
H. B. BRABAZON, 1822—1906.
Lent by Mrs. Brabazon Combe.

8. ON THE AVON. BRISTOL.
NICHOLAS POCOCK, 1741—1821.
Presented by Aldm. Major Brickmann.

9. CONTINENTAL STREET SCENE.
SAMUEL PROUT, 1783—1852.
Jervis Bequest.

10. RIVER SCENE.
SAMUEL PROUT, 1783—1852.
Jervis Bequest.

11. RIVER SCENE.
NICHOLAS POCOCK, 1741—1821.
Presented by Aldm. Major Brickmann.

12. SALISBURY.
JOHN BAVERSTOCK KNIGHT, 1785—1859.
A
Presented by the Rev. and Mrs. A. Pontifex.

13. CABOLLY.
A

14. EYAM, DERBYSHIRE.

A

15. BLAGDON, SOMERSET.

A

16. BRIDGENORTH.

A

17. KEYNSHAM, NEAR BATH.

A

18. LANDSCAPE WITH COWS.

A

19. ECCLESTON, LANCASHIRE.

A

NOTE:—The Drawings from No. 20 to 43 inclusive are lent by Francis Wellesley, Esq.

20. THE ARTIST'S OWN PORTRAIT.
JONATHAN RICHARDSON, 1665—1745.
This drawing was given by Richardson to the poet Pope.

21. HENRIETTA MARIA, QUEEN OF CHARLES I.
JOHN HOSKINS, Senr.
Flourished 1630—64.
Plumbago and crayons on paper.
In the original tortoiseshell frame.

22. A LADY, name unknown.
THOMAS DE KEYSER, 1596—1667.
Plumbago on vellum.
Signed and dated 1636.
A most superb drawing. From Lord Ronald Gower's collection.

23. MARCUS MEIIERS, Architect.
JEAN BAPTISTE OUDRY, 1686—75.
Pencil, dated 1731.

24. AN ELDERLY MAN, name unknown.
ANNIBALE CARRACCI, 1560—1609.
Pencil, heightened with red chalk.

25. A GENTLEMAN, name unknown.
CORNELIS DE VISSCHER, 1629—58.
Plumbago.
This vigorous drawing has also been ascribed to Michael Sweerts.

26. A LADY, name unknown.
PORTAIL or MOREAU.

27. A MAN, name unknown,
VELAZQUEZ, 1599—1660.
Black chalk.
This drawing probably dates from Velazquez's visit to Italy in 1629.
From Sir Thomas Lawrence's and Dr. Wellesley's collections.

28. A GENTLEMAN, name unknown.
HUBERT ROBERT, 1733—1808.
Pencil, signed and dated (on the reverse) 1796.

29. RICHARD LE BELOMAN,
called Zebolina, teacher of shorthand writing.
WILLIAM FAITHORNE, 1616—91.
Red chalk.
This exceedingly fine drawing was also engraved by Faithorne; the engraving is very rare.
From the collections of Sir Mark Masterman Sykes, William Esdaile, and E. Hodgkins.

30. A LADY, name unknown.
WATTEAU.

31. HERMAN DOOMER ('le DOREUR), after REMBRANDT.
ABRAHAM DELFOS, 1731—1820.
Pencil.

32. JOHN HOOLE, Translator of Tasso.
OZIAS HUMPHRY, R.A., 1742—1810.
Pencil, heightened with colour.
This portrait was drawn in 1784 and afterwards engraved.

33. A YOUTH, name unknown.
GOVERT FLINCK, 1615—60.
Black and white chalks.

34. SIR HENRY BATE-DUDLEY,
the friend of GAINSBOROUGH.
GEORGE ENGLEHEART, 1752—1829.
Pencil, just touched with colour. Signed.
This remarkable drawing was exhibited at the Royal Academy, in 1790.

35. THE ARTIST'S OWN PORTRAIT.
EDWARD GIBSON, 1668—1701.
Crayons, signed and dated, 1690.
This beautiful drawing, which is recorded by Horace Walpole in his 'Anecdotes' as having been in the Tart Hall Collection was afterwards in the Collections of Thane and Sir Thos. Lawrence.
No other drawing by Gibson is recorded.

36. MRS. DELANY.
RICHARD COSWAY, 1742—1821.
Pencil.

37. THE ARTIST'S OWN PORTRAIT.
ANTON RAFAEL MENGS, 1728—79.
Plumbago on Vellum.
This is the original drawing for the well-known engraved portrait.

38. A MAN, after REMBRANDT.
THOMAS WORLIDGE, 1700—66.
Plumbago. Signed.

39. A LADY, name unknown.
CORNELIS DE VISSCHER, 1629—58.
Plumbago on Vellum, Signed.
A very remarkable drawing from the Hodges and Carrington Collection.

40. A GENTLEMAN. name unknown.
JOHN HOET.
Plumbago on Vellum. Signed and dated 1673.
From the Hodges and Carrington Collections.
Little appears to be known of the Dutchman who drew this admirable portrait.

41. SAMUEL DANIELL,
Artist and Traveller in the East.
HENRY EDRIDGE, A,R.A., 1769—1821.
Pencil.

42. THE ARTIST'S OWN PORTRAIT.
WILLIAM DANIELL, R.A., 1769—1837.
Pencil. Signed and dated April 12th, 1811.

43. A LADY, name unknown.
MORO.

MEZZOTINT ENGRAVINGS,

Unless otherwise stated.

44. CONTEMPLATION.
Engraved by CATHERINE WATSON,
(Engraver to His Majesty) published in 1790.
After the picture by Sir Joshua Reynolds, P.R.A.
Lent by Miss H. A. Hope.

45. EDWARD MILLER. Mus. Doc.
Painted and engraved by T. HARDY.
Lent by Miss H. A. Hope.

46. RALPH ALLEN.
Engraved by J. FABER in 1754.
From the picture by T. Hudson.

47. PRINCE HOARE (Painter).
Engraved by C. TURNER,
From the picture by Sir Thomas Lawrence, P.R.A.
Lent by Miss H. A. Hope.

48. THE HON. MRS. E. BOUVERIE.
Engraved by J. R. SMITH.
From the picture by J. Hoppner, R.A.
Lent by Miss H. A. Hope.

49. POOR OLD TOM THUMB.
Engraved by W. N. GARDINER,
From the picture by Thomas Barker.
Published July 19th, 1790.
'From the original picture in the Collection of Mr. Spackman, in the Picture Gallery at Bath.'
This engraving and the original painting in oils (See Catalogue No. 70, Main Gallery) were presented by Alfred Jones, Esq.

50. LADY MOLINEUX.
Engraved by J. WATSON.
From the picture by Sir Joshua Reynolds, P.R.A.
Lent by Miss. H. A. Hope.

51. LAMIA.

Engraved by F. Bartolozzi, R.A. (Engraver to His Majesty). (Stipple engraving) from the picture by J. G. Cipriani, R.A. Published 1786.

Lent by Miss H. A. Hope.

52. THE CHILD FIRST GOING ALONE.

Lent by Miss H. A. Hope.

53. JOSIAH WEDGWOOD.

Engraved by S. W. Reynolds.

From the picture by Sir Joshua Reynolds, P.R.A. Published May 1st, 1841.

Lent by Miss H. A. Hope.

54. JEMIMA COUNTESS CORNWALL.

Engraved by J. Watson.

From the picture by Sir Joshua Reynolds, P.R.A.

Lent by Miss H. A. Hope.

55. LADY SMYTH AND CHILDREN.

Engraved by F. Bartolozzi, 1789.

(Stipple engraving) from the picture by Sir Joshua Reynolds, P.R.A.

Lent by Miss H. A. Hope.

56. Miss BEATSON.

Published January 1st, 1768.

Lent by Miss Hope.

57. Sir WILLIAM JAMES, Bart.

Engraved by J. R. Smith.

From the picture by Sir Joshua Reynolds, P.R.A.

Published August 10th, 1783.

Lent by Miss H. A. Hope.

58. HARRIOT AND SOPHIA.

Daughters of Charles Hague, Professor of Music in the University of Cambridge.

Engraved by W. Say (Engraver to H.R.H. the Duke of Gloucester.)

Lent by Miss H. A Hope.

9. VIRTUMNUS AND POMONA.
Engraved by W. Dickinson, from the picture by R. E. Price.
Published June 1st, 1730.
Lent by Miss H. A. Hope.

0. THE STRAWBERRY GIRL.
Engraved by F. Stacpoole, from the picture by
Sir Joshua Reynolds, P.R.A.
Published January 1st, 1858.
Lent by Miss H. A. Hope.

61. CHARLES JAMES FOX.
Engraved by John Jones.
From the picture by Sir Joshua Reynolds, P.R.A.
Published November 1st, 1784.
Lent by Miss H. A. Hope.

62. NUREMBERG. (oil).
L. Hermann.
Bequeathed by Mrs. Sarah Maria Holst.
In memory of herself and her husband, Mr. Johan Jacob Holst.

. A NEAPOLITAN GYPSY. (oil.)
A. Mancini. (Italian painter.)
Lent by Miss Davies of Plas Dinam.

4. The Right Hon. THE COUNTESS OF ESSEX.
Engraved by J. Faber.
From the picture by Sir G. Kneller, Bart.
Lent by Miss H. A. Hope.

65. H.H. PRINCESS CAROLINE.
Third daughter of H.M. King George II.
Engraved by John Faber.
From the picture by H. Hysing.
Lent by Miss H. A. Hope.

66. THE GAWLER BROTHERS.
Engraved by J. R. SMITH.
From the picture by Sir Joshua Reynolds, P.R.A.
Lent by Miss H. A. Hope.

67. MR. TENDUCCI.
Engraved by W. DICKINSON.
From the picture by Thomas Beach, of Bath.
Published 1782.
Lent by Miss H. A. Hope.

68. HER GRACE THE DUCHESS OF ST. ALBANS.
Engraved by J. FABER.
From the picture by Sir G. Kneller, Bart.
Lent by Miss H. A. Hope.

69. THE EARL OF CHATHAM.
Engraved in line.
From the picture by Broughton.
Lent by Miss H. A. Hope.

70. RESTING.
Rustic figures, with Pony.
Soft ground etching.
From the picture by George Morland
Bequeathed by the Hon. Caroline Jervis.

71. THE PIGSTY.
Engraved by W. PETHER.
From the picture by George Morland.

72. HENRY HARINGTON, M.D.
Engraved by CHARLES TURNER.
From the picture by Thomas Beaeh.
Alfred Jones Gift.

73. HENRY HARINGTON, M.D.
Drawing in India Ink. (brush.)
By THOMAS BEACH.
Alfred Jones Gift.

74. LANDSCAPE, WITH HORSE AND CART
Soft ground etching.
From the picture by George Morland.
Bequeathed by the Hon. Caroline Jervis.

75. THE YOUNG SHEPHERD.
Engraved by J. MURPHY.
From the picture by George Morland.

NOTE.—The Drawings from No. 76 to 117, inclusive, are lent by FRANCIS WELLESLEY, Esq.

76. AN ELDERLY MAN, name unknown.
NICHOLAS MAES, 1632–93.
Pencil.

77. AN ECCLESIASTIC, name unknown.
CHARLES NICOLAS COCHIN, 1715—90.
Pencil. Signed and dated 1772.

78. THE CHEVALIER D'EON DE BEAUMONT.
GEORGE DANCE, R.A., 1741—1825.
Pencil.
The Chevalier was treated as a boy, though his sex was doubtful. He was secret agent of Louis XV. at St. Petersburg and Minister Plenipotentiary in London. As is well known, he adopted female attire for several years.

79. A GIRL, name unknown.
PETER PAUL RUBENS, 1577—1640.
Black and Red Chalks. Signed.
From the collections of Sir Peter Lely and Bernard Granville of Calwick.

80. LADY MARY WORTLEY MONTAGU.
ANTOINE WATTEAU.
Red Chalk.

81. CARDINAL MAZARIN.
CLAUDE MELLAN, 1598—1688.
Plumbago. From Dr. Wellesley's Collection.

82. AN ELDERLY MAN, after Rembrandt.
THOMAS WORLIDGE, 1700—66.
Plumbago. Signed and dated 1760.

83. A STUDY FOR A MAN'S PORTRAIT.
JAKOB JORDAENS, 1593—1678.
Black and Red Chalks.

84. MRS. MEREDITH, the artist's sister.
SIR THOMAS LAWRENCE, P.R.A., 1769—1830.
Pencil. Signed and dated 1791.
This very lovely drawing belonged to Mrs. Bloxham, another sister of Lawrence's.

85. BALDESARE CASTIGLIONE after Raphael,
THEODOOR MATHAM, 1606—60.
Plumbago on Vellum. Signed.
Drawn in 1639 at Amsterdam when Raphael's famous portrait of Castiglione (painted in 1515) was sold by public auction for 3,500 gulden. Rembrandt also attended the sale and made a drawing; this is now in the Albertina Museum, Vienna. Raphael's portrait is in the Louvre.

86. A GENTLEMAN, name unknown.
FRANS HALS, 1580—1666.
Pencil. A very powerful study for a portrait.

87. MISS HERVEY OF ICKWORTH.
JOHN TAYLOR, 1739—1838.
Pencil and water-colour.
Signed and dated 1787.

88. MR. DRAKE OF CHARLOS.
JONATHAN RICHARDSON, 1665—1745.
Plumbago on Vellum. Signed and dated October 28th, 1734.

89. THE ARTIST'S OWN PORTRAIT.
JOHN FLAXMAN, R.A., 1755—1826.
Red chalk.

90. THOMAS HOWARD, FOURTH DUKE OF NORFOLK.
LUCAS DE HEERE, 1534—84.
Pencil and black chalk, heightened with coloured chalk.
The Duke formed a project of marriage with Mary Queen of Scots, was involved in Ridolfi's plot, and executed for treason.
A very fine and spirited portrait of one of the most remarkable men of the Tudor period.
From the collection of the Earl of Arundel and Norfolk, 1586—1646.

91. A GIRL, name unknown.
CORNELIS DE VISSCHER, 1629—58.
Plumbago, just touched with colour.

92. A LADY, name unknown.
SIR THOMAS LAWRENCE, P.R.A., 1769—1830.
Pencil, heightened with colour.

93. MISS FRANCES REYNOLDS, AND MRS. PALMER.
Sisters of SIR JOSHUA REYNOLDS, P.R.A.
The REV. W. M. PETERS, R.A., 1742—1814.
Pencil.
This beautiful drawing, which formerly belonged to the Palmer family, was ascribed by them to Sir Joshua Reynolds.

94. THOMAS HARDWICK, the Architect.
GEORGE DANCE, R.A., 1741—1825.
Pencil. Signed and dated 1795.
This drawing was engraved by Wm. Daniell in 1814.

95. MRS. DELANY.
JOHN HOPPNER, R.A., 1758—1810.
Pencil.
This noble drawing depicts her in extreme old age.

96. MR. COURTNEY, SENR.

JOHN JACKSON, R.A., 1778—1831.

Pencil. Signed and dated November, 1803.

97. COLONEL SHELLEY.

GEORGE ROMNEY, 1734—1802.

Pencil.

98. WILLIAM DOBSON, the Painter.

JOHN SMART, Junr., died at Madras in 1809.

Black-lead, heightened with Chinese white.
Signed and dated 1800.

99. SARAH SIDDONS.

JOHN HOPPNER, R.A., 1758—1810.

Pen and Ink. An exceedingly powerful sketch.

100. LADY AMYAND (one of a pair.)

HENRY EDRIDGE, A.R.A., 1769—1821.

Pencil. Signed and dated 1794.

Framed according to Edridge's own design.

101. WILLIAM WILBERFORCE, M.P.

HENRY EDRIDGE, A.R.A., 1769—1821.

Pencil and water-colour.

This drawing was engraved in 1809.

102. 'KITTY' FISCHER.

RICHARD COSWAY, R.A., 1742—1821.

Pen and ink. Signed and dated 1767.

A most superb drawing. It is believed to be the most beautiful as well as the most important of Cosway's drawings that exists. It was acquired from Mr. F. B. Daniell, Cosway's biographer.

103. LADY 'BETTY' FOSTER.

THOMAS ROWLANDSON, 1756—1827.

Pencil and wash, heightened with colour.

This beautiful woman was afterwards Duchess of Devonshire; her famous portrait by Gainsborough is in the Pierpont Morgan Collection. From the Hodgkins Collection.

104. SIR GEORGE AMYAND. (See No. 100.)

HENRY EDRIDGE, A.R.A., 1769–1821.

Pencil.

105. SIR KENELM DIGBY, after Van Dyck.

ROBERT VAN VOERST, 1579—1636.

Pencil, heightened with Chinese white.

From Dr. Wellesley's Collection.

106. JOHN, FOURTH DUKE OF SOMERSET AND MARQUESS OF HERTFORD.

EDMUND ASHFIELD, flourished 1670–1700.

Pencil.

One of the finest drawings of this period in existence.

From George Vertue's Collection.

107. CHARLES I., HENRIETTA MARIA, CHARLES II., AND JAMES II.

BERNARD BARON, 1700—70.

Indian Ink wash.

This is the finished study for the well-known engraving which was published in 1741.

108. NAPOLEON I.

LOUIS LEOPOLD BOILLY, 1761–1845,

Pencil and Indian Ink.

This portrait was drawn in 1801, and is a study for the well-known engraved portrait.

109. THE HAWKING PARTY.

PHILIP WOUVERMANS, 1619–68.

Red chalk.

110. A GENTLEMAN, name unknown.

WILLIAM FAITHORNE, 1616–91.

Crayons.

111. GUISEPPE CESARI 'IL CAVALIERA D'ARPINO.'

SIR ANTHONY VAN DYCK, 1599—1641.

Plumbago on Vellum. Signed and dated 1627.

This highly important drawing was formerly in the Collections of Flinck, Horace Walpole, Lord St. Helens, and Dr. Wellesley.

112. HORATIA, Daughter of Nelson and Lady Hamilton, aged three.
John Jackson, R.A., 1778—1831.
Pencil. Signed and dated July 14th, 1804.

On September 2, 1814 (four months before her death), Lady Hamilton wrote (from Calais) to Sir William Scott: "..... if my dear *Horatia* was provided for, I should dye happy and if I could only now be enabled to make her comfortable and finish her Education Ah, God, how I would bless them that enabled me to do it! She already reads writes and speaks Italian, French and English, and I am teaching her German, Spanish, Music she knows ..... But my Broken Heart does not leave me I have seen enough of grandeur not to Regret it but comfort and what would make *Horatia* and myself live like gentlewomen would be all I wish and to live to see her well settled in the World. I set out from London ten weeks or more ago with not quite fifty pounds, paying our passage also out of it, think then of the situation of *Nelson's Child*, and Lady Hamilton."

113. A LADY. name unknown.
The Rev. W. M. PETERS, R.A. 1742—1814.
Pencil.

114. SIR WALTER SCOTT.
Sir David Wilkie, R.A., 1785—1841.
Coloured Chalks.

115. J. M. W. TURNER, R.A.
George Dance. R.A., 1741—1825.
Pencil and water-colour. Signed and dated August 29th, 1792.
Exceedingly interesting, being the earliest known portrait of Turner. It was drawn when he was but seventeen.

116. A YOUTH, name unknown.
Jan De BRAY, 1626—97.
Pencil and Indian Ink.
This drawing has also been ascribed to Judith Leyster.
From the Collection of Sir Thomas Lawrence, P.R.A.

117. JACOB DE BRAY.

CORNELIS DE VISSCHER, 1629–58.

Plumbago.

This vigorous drawing has also been ascribed to Michael Sweerts.

118. THE COUNTESS SPENCER AND LADY SARAH SPENCER.

SIR THOMAS LAWRENCE, P.R.A., 1769—1830.

Pencil.

119. LANDSCAPE WITH WATERFALL.

BENJAMIN BARKER, 1776—1838.

Alfred Jones Gift.

120. LANDSCAPE SKETCH. (Pencil.)

DAVID COX.

Alfred Jones Gift.

121. PATRICK. (Drypoint.)

HUGH BLAKER.

Presented by some Fellow Artists, 1913

122. THE ARTIST'S OWN PORTRAIT.

RICHARD COSWAY, R.A., 1742– 1821.

Brown Ink.

A very early work, dating from about 1775.
It has never been engraved.

Lent by Francis Wellesley, Esq.

123. LANDSCAPE STUDY. (Pen and wash.)

BENJAMIN BARKER, 1776—1838.

Alfred Jones Gift.

124. THE MAKING OF THE BOX TUNNEL.

WILLIAM WALTON.

(*Sepia.*) *Alfred Jones Gift.*

125. LILIUM CANDIDUM.

FRANCIS E. JAMES, N.E.A.C.

Lent by John Lane, Esq.

126. IRIS SIBARICA.
FRANCIS E. JAMES, N.E.A.C.
Lent by John Lane, Esq.

127. STUDY OF A BOY'S HEAD. (Pencil.)
AUGUSTUS A. JOHN.
Lent by Miss Davies of Plas Dinan.

128. AQUILAGIA.
FRANCIS E. JAMES, N.E.A.C.
Lent by John Lane, Esq.

129. RESTING. (Oil.)
A. MANCINI. (Italian Painter.)
Lent by Miss Davies of Plas Dinan.

MINIATURES IN CASE.

Lent by FRANCIS WELLESLEY, Esq.,
From the Collection belonging to
FRANCIS and MINNIE WELLESLEY.

NOTE.—The following is compiled from the Privately Printed "Catalogue of the Miniatures and Portraits in Plumbago or Pencil belonging to Francis and Minnie Wellesley." The Gresham Press, Woking and London.

1. THE COUNTESS MORNINGTON.
ANDREW PLIMER, 1763—1837.
The Countess was Mother of the Marquess Wellesley, Lord Maryborough, the Duke of Wellington and Lord Cowley.

2. THE RIGHT HON. GEORGE ROSE, M.P.
RICHARD COSWAY, 1742—1821.
Rose, a close friend of William Pitt, filled many important Government Offices.

3. LADY CHARLOTTE PERRY.
JOHN HOPPNER, R.A., 1758—1810.

4. MRS. LAW OF DENSMORE CARINEANS, DONEGAL.
GEORGE ENGLEHEART, 1750—1829.

5. A NAVAL OFFICER, name unknown.
PHILIP JEAN, 1755—

6. CAPTAIN LEE.
GEORGE ENGLEHEART, 1750—1829.
"A remarkable Miniature; Engleheart never painted a finer portrait of a man."

7. THE MARQUESS OF (?)
RICHARD COSWAY, 1742—1821.

8. MASTER KEIGHLEY.
SIR HENRY RAEBURN, R.A., 1756—1823.
A superlative miniature. The beautiful enamel frame is enriched with diamonds.

9. THE DUCHESS OF SUSSEX.
SAMUEL SHELLEY, 1750—1808.

10. THE PRINCE OF WALES, afterwards George IV.
PHILIP JEAN, 1755—

11. DR. HENRY SYMONDS, OF HAMPSTEAD.
SAMUEL SHELLEY, 1750—1808.

12. THOMAS IRELAND.
ANDREW PLIMER, 1763—1837.
Painted in Plimer's earliest manner.

13. MRS. ARCHER, née Miss Clerk.
SIR HENRY RAEBURN, R.A., 1756—1823.

14. MISS SETON.
GEORGE ENGLEHEART, 1750–1829.
This exceedingly beautiful miniature was painted in 1798.

15. WARREN HASTINGS,
OZIAS HUMPHRY R.A., 1742—1810.

16. MRS. RUSPINI and her Son.
SAMUEL SHELLEY, 1750—1808.
This beautiful miniature has been engraved.

17. A LADY AND GENTLEMAN in Vandyck Costume.
SAMUEL SHELLEY, 1750—1808.

18. GEORGE FREDERICK HANDEL.
CHRISTOPH PLAYER, xviiith Centy.
In the original diamond frame.

19. NAPOLEON I.
WILLIAM ESSEX, 1783—1869.
An enamel version of Augustin's famous portrait of the Emperor. Given by the Duke of Wellington to the Marquess Wellesley.

20. JOHN THOMAS FOSTER.
JOHN DOWNMAN, A.R.A., 1750—1824.

1. THOMAS GAINSBOROUGH, R.A.
SAMUEL COTES, 1734—1818.
Painted in 1782, when Gainsborough was at the height of his fame. Samuel Cotes was one of the Pall Bearers at Gainsborough's funeral in 1788.

22. GENERAL HALL, Colonel of the 3rd Regiment of Foot
RICHARD COSWAY, 1742—1821.
An early work of Cosway's, in his most brilliant manner.

23. THE CHURCH CHILDREN.
RICHARD COSWAY, 1742—1821..
This exquisite miniature is unsurpassed by anything from Cosway's brush.

24. MRS. FISCHER.

Mary Gainsborough, daughter of Thomas Gainsborough, R.A.

RICHARD COSWAY, 1742—1821.

The Studios of Cosway and Gainsborough adjoined in Pall Mall.

5. MRS. GWYN,

"The Jessamy Bride."

DANIEL GARDNER, 1750—1805.

This remarkably beautiful miniature is believed to be the only example of the Artist's in existence, apart from the six or seven miniatures still in the possession of Gardner's descendants. Goldsmith's 'Jessamy Bride' died at Weybridge in 1840, aged 86.

26. SIR WILLIAM JONES,

The Indian Jurist.

RICHARD COSWAY, 1742—1821.

Painted in Cosway's finest manner and at his best period.

27. LADY ELIZABETH FOSTER.

JOHN DOWNMAN, A.R.A., 1750—1824.

Wife of John Thomas Foster (see No. 20) and daughter of the Earl of Bristol, and married *en secondes noces* the 5th Duke of Devonshire.

28. A YOUNG LADY,

Name unknown.

WILLIAM HOGARTH, 1697—1764.

A very remarkable miniature, I have seen nothing at all like it.

29. LORD CLIVE, Governor General of India.

JOHN DONALDSON, 1737—1801.

30. DAVID GARRICK.

TIMOTHY SHELDRARE. Flourished 1740—56.

Painted in 1745.

31. THE COUNTESS OF HARRINGTON,

with Lord Petersham and the Honble. Lincoln Stanhope.

WILLIAM GRIMALDI, 1751—1830.

32. MARIA ELIZABETH,
Princess of Baden, and Duchess of Brunswick. Died 1805.
HENRICH FRIEDRICH FUGER, 1751—1818.
Füger was known as 'the Cosway of Vienna.'

33. COLONEL WATSON,
Chief Engineer of Bengal.
JOHN SMART, Senr., 1740—1811.
A splendid miniature, painted by Smart whilst in India and signed with his Indian signature.

34. MADAME RECAMIER.
JEAN BAPTISTE JACQUES AUGUSTIN, 1759—1832.

35. A LADY,
name unknown.
WILLIAM WOOD, 1768—1809.
From the Dunn-Gardner Collection.

36. THE REV. WILLIAM ROMAINE.
GEORGE ENGLEHEART, 1750—1829.
The subject of this miniature was a very famous Calvinistic divine. From the Bowyer Collection.

37. DAVID GARRICK.
THOMAS GAINSBOROUGH, R.A. 1727—1788,
The Technique of this little miniature is very remarkable.

38. GEORGE ROMNEY.
OZIAS HUMPHRY, R.A,, 1742—1810.
Humphry and Romney were very close friends and both studied in Italy from 1773 to 1775.

39. HUGH BOYD,
Author of 'Junius' letters.
JOHN SMART, Junr.

40. COLONEL WATSON,
JOHN SMART, Senr., 1740—1811.

41. SYMTH CHILDREN.
J. RUSSELL, R.A.

42. THE ARTIST'S NEPHEW.
WILLIAM SINGLETON.
Exhibited at the Royal Academy, 1770—90.
This Artist's miniatures are of the greatest beauty and rarity.

43. THE MARQUESS WELLESLEY.
ANDREW ROBERTSON, 1777—1845.

44. MADAME ELIZABETH DE FRANCE.
HEINRICH FRIEDRICH FUGER, 1751—1818.
This beautiful miniature of the heroic sister of Louis XVI. is preserved in its original diamond frame.

45. BENJAMIN FRANKLIN.
MASON CHAMBERLIN, R.A.,
Exhibited at the Royal Academy, 1769—1786.

46. A LADY,
name unknown.
P. WALTHER.
From the Falcke Collection. Nothing seems to be known concerning the Painter of this capital miniature, signed and dated 1801.

47. MISS HAZLITT.
The Sister of the Essayist.
This and the miniature in the Pierpont Morgan Collection prove Hazlitt to be a miniaturist of the very highest rank.

48. THE MISSES HARCOURT.
SAMUEL SHELLEY, 1750—1808.
Pencil, heightened with colour, on paper. A delightful study for a miniature.

49. JOHN HENDERSON, the Actor.
GILBERT STUART, 1755—1828.
This superb miniature is painted on a small piece of specially prepared canvas.
Stuart's miniatures are of the greatest rarity.
His portraits of Washington rendered him world-famous.

50. A GENTLEMAN,
name unknown.
E. MONDRON. Signed and dated, 1794.

51. THE HON. MRS. PHIPPS.
J. W. SLATER.
Exhibited at the Royal Academy, 1803—36.
Signed and dated 1811.
Very little is known of Slater, but the present miniature is of great excellence.

52. MRS. SIDDONS.
SIR THOMAS LAWRENCE, P.R.A., 1769—1830.
The engraving from this miniature is very well known.

53. DR. MOSS,
Physician to George III.
Exhibited at the Royal Academy in 1791.
THOMAS PEAT.
Exhibited at the Royal Academy, 1791—1805.

MRS. BUTLER.
HORACE HONE, 1756—1825.

55. LADY SHANNON.
PAOLO CARANDINI, 1650—
One of the beauties of the court of Charles II.
This artist came to England in the suite of Mary of Modena.
He died quite young, and his miniatures are of very great rarity

56. THE MARQUESS WELLESLEY.
ANDREW ROBERTSON, 1777—1845.
Exhibited at the Royal Academy in 1818.

57. COLONEL SIR J. MAY, K.C.B.
ANDREW PLIMER, 1763—1837.

58. SIR WALTER SCOTT, the Novelist.

59. PORTRAIT OF ENGLEHEART.
JOHN DOWNMAN, A.R.A., 1750—1824.

60. A LADY,
name unknown.
ANTOINE VESTIER, 1740—1810.

61. A LADY.
name unknown.
JOHANNES THOPAS, flourished, 1650—75.
Thopas worked principally at Harlem and at Zaandam opposite Amsterdam. He died in 1675.

62. REV. B. N. TURNER.
JOHN TAYLOR, 1739—1838.
Taylor's pencil portraits are of the highest excellence

63. THE PRINCE OF WALES, afterwards George IV.
H. DE JANVRY, exhibited at the Royal Academy, 1798—1800.

64. A RUSSIAN OFFICER.
PETER ERNEST ROCKSTUHL, 1764—1824.

65. LA MARQUISE DE CAUX.
JEAN JACQUES ANDRE LE VEAU, 1729—85.

66. OLIVER CROMWELL.
SAMUEL COOPER, 1609—72.

67. JOANNES (II.) BENTIVOLUS.
SPERANDIO DE MANTOUE, 1441—1528.
The original study for the famous Medallion portrait now in the possession of the University of Bologna.
This is probably the only drawing by Sperandio in an English collection.
John II. 'Seigneur de Bologne,' was born in 1443 and died in 1509. He was the adversary of Pope Julius II. and of Cœsar Borgia.

68. A GIRL, name unknown.
OSORIO FRANCISCO MENESES, 1630—1705.

69. QUEEN ELIZABETH.
NICHOLAS HILLIARD, 1537—1619.
This highly important drawing closely resembles the original design for the Great Seal of Elizabeth which was engraved in 1586.

70. A YOUNG MAN, name unknown.
ANDREA DEL SARTO, 1487—1531.
Silver-Point on Paper.
From Jonathan Richardson's collection, with his stamp.
I have never seen any other Silver-point drawing by Andrea Del Sarto.

71. JAMES THE FIFTH OF SCOTLAND.
HANS HOLBEIN, 1493—1543.
From the Collection of
the Earl of Arundel and Norfolk (1586—1646.)

72. CHARLES II.
JOHN FABER, Senr., 1650—1721.
From the Collection of John Fisher, Bishop of Salisbury.

73. AN ELDERLY WOMAN, probably after Rembrandt.
THOMAS WORLIDGE, 1700—66.
From Bishop Percy's Collection.

74. A LADY, name unknown.
(Companion drawing to No. 80.)
JOHN GREENHILL 1649—76.

75. Another View of RIJNSBURGH.
JAN VAN GOYEN, 1596—1656.

76. FERRANTE GONZAGA.
Prince of Molfetta.
LEONE LEONI, 1509—92.
This very remarkable Portrait which dates from 1555 or 1556, is the original study for the famous medallion Portrait. This Medallion of Ferrante Gonzago is regarded as Leoni's Masterpiece. From Dr. Wellesley's Collection.

77. CHARLES L'ABBE DE MONVERON.
'Avocate au Parlement de Paris'
et 'Jurisconsulte Français' (1582—1657.)
ROBERT NANTEUIL, 1623—78.
Nanteuil's pencil drawings are of superlative rarity.
The present is not only the finest drawing in this Collection, but the finest pencil drawing I have ever seen.
From the Hodges and Carrington Collections.

78. A View of RIJNSBURGH.
JAN VAN GOYEN, 1595—1656.

79. A GENTLEMAN, name unknown.
PIETER VAN SERWOUTERS, 1586—1657.

80. A GENTLEMAN, name unknown.
(Companion drawing to No. 74. Husband and Wife.)
JOHN GREENHILL. 1649—76.

81. A MAN, in the manner of Rembrandt.
FERDINAND BOL, 1616—80.

82. A LADY, name unknown.
JOHN ZOFFANY, R.A., 1733—1810.
A slight but very charming sketch.

83. ADMIRAL VAN WASSENAER—Opdam.
JOHN FABER, Senr., 1650—1721.

* * * * * *

84. THOMAS FORSTER,
Flourished end of the XVIIth Century.

85. LA DUCHESSE DE MAZARIN.
EDMUND ASHFIELD, flourished 1670—1700.
This is the finest of Ashfield's known miniatures.

86. LORD HENRY SCOTT, aged 28.
THOMAS FORSTER, flourished end of the XVIIth Century.
A tiny but most exquisite drawing.
Lord Henry was the Son of the Duke of Monmouth, and Anne Scott, Countess of Buccleuch in her own right.

87. THE DUKE OF MARLBORO.
THOMAS FORSTER, flourished end of the XVIIth Century.

88. THOMAS, LORD FAIRFAX.
The Parliamentary General.
JOHN HOSKINS, Senr., flourished 1630—64.
This important miniature is enclosed in a remarkably beautiful contemporary enamel frame.

89. WILLIAM III., when Prince of Orange.
CHARLES BOIT, 1663—1727.
One of Boit's very finest miniatures.

90. LA DUCHESSE DE CROY.
ALEXANDER COOPER, 1605—60.

91. GUILLAUME CORNEILLE SCHOUTEN,
the famous Navigator.
DAVID BAILLY, 1584—1661.
Dr. Martin, in his 'Art in Leyden,' relates that these tiny portraits of Bailly were in great request during the Artist's life time.

92. LORD BYRON.
GEORGE HENRY HARLOW, 1787—1819.
This, the most famous of the portraits of the Poet, was painted in 1815 and engraved the same year.
It is framed in Newstead Abbey oak, and was given by Byron to his close friend, R. B. Hoppner (the English Consul at Venice) in 1821,

93. THE EARL OF DALKEITH.
DAVID PATON, flourished 1650—1700.
The Earl was the Son of the Duke of Monmouth, and Grandson of Charles II.

94. A BOY OF THE PEARS FAMILY.
JOHN RUSSELL, R.A., 1744—1806.

95. JOHANNES VT. dn. BOOGARDT.
DAVID BAILLY, 1584—1661.
From the Van Gogh Collection.